THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Crown copyright. Reproduced by permission of the Controller of Her Majesty's Stationery Office. The year of publication of the original to which this copyright refers is given on the title strip. No part of the publication reproduced on this microfiche may be reproduced in any form without permission from Her Majesty's Stationery Office and Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: NCR

List 6

VICTORIA & ALBERT MUSEUM

DEPARTMENT OF TEXTILES

GUIDE TO AN EXHIBITION OF TAPESTRIES CARPETS AND FURNITURE

LENT BY

THE EARL OF DALKEITH.

MARCH TO MAY, 1914.

V. & A. M. Publication No. 93. 7. Price Sixpence.

No. 24. Tapestry table-cover with the arms of Ralph, Earl of Montagu. Made between 1689 and 1705.
(*See* page 18.)

Frontispiece]

VICTORIA & ALBERT MUSEUM

DEPARTMENT OF TEXTILES.

GUIDE TO AN EXHIBITION OF TAPESTRIES CARPETS AND FURNITURE

LENT BY

THE EARL OF DALKEITH.

MARCH TO MAY, 1914.

LONDON: PRINTED UNDER THE AUTHORITY OF HIS MAJESTY'S STATIONERY OFFICE.

1914.

Crown Copyright Reserved.

V. & A.M. Publn. No. 95 T. Price Sixpence.

First edition, February 1914.

40. P. 386

TABLE OF CONTENTS.

	Page.
BOUGHTON HOUSE	7
I. TAPESTRIES	8
(*a*) The Acts of the Apostles	9
Nos. 1, 2	10
Nos. 3—7	11
No. 8	12
(*b*) The four Elements	12
No. 17	12
Nos. 19, 20, 22	13
(*c*) Children playing	14
Nos. 9—13, 18, 21	15
(*d*) The Triumph of Julius Cæsar	16
Nos. 14—16	17
(*e*) Tapestry table-covers, Nos. 23, 24	18
II. CARPETS	18
Nos. 25—28	19
Nos. 29—31	20
Nos. 32—38	21
Nos. 39—41	22
III. EMBROIDERY	22
Nos. 42, 43	22
Nos. 44—48	23
IV. FURNITURE	23
Nos. 49—51	23
Nos. 52—63	24
Nos. 64—76	25
Nos. 77—89	26
Nos. 90—98	27

a (11)21138 Wt .750 3/14 E & S A 2

LIST OF ILLUSTRATIONS.

No. 24.	Tapestry table-cover with the arms of Ralph; Earl of Montagu. Made between 1689 and 1705 - - -	FRONTISPIECE.
„ 3.	Peter and John healing the lame man. Tapestry after Raphael - - -	PLATE I.
„ 4.	The Miraculous draught of fishes. Tapestry after Raphael - - -	„ II.
„ 9.	Tapestry. Children playing. Second half of 17th Century - - -	„ III.
„ 12.	Tapestry. A mock triumph. Second half of 17th Century - - -	„ IV.
„ 14.	Musicians and trophy-bearers. Tapestry after Mantegna's "Triumph of Cæsar." Second half of 17th Century - - - - - -	„ V.
„ 22.	Tapestry. "Air." Late 17th Century - - - - - -	„ VI.
„ 29.	Carpet. Persian. 17th Century -	„ VII.
„ 36.	Carpet with the arms of Sir Edward Montagu (d. 1602), date 1584 - -	„ VIII.
„ 40.	Carpet woven in silk, gold and silver. Persian. About 1600 - - -	„ IX.
„ 41.	Carpet woven in silk, gold and silver. Persian. 16th or 17th Century -	„ X.
„ 43.	Embroidered silk damask cover. Late 17th Century - - - - -	„ XI.
„ 44.	Embroidered woollen curtain. Second half of 17th Century - - -	„ XII.
„ 64.	Walnut chair, covered with brocade. Late 17th Century - - - - -	„ XIII.
„ 71.	Mahogany chair, covered with floral embroidery. First half of 18th Century - - - - - -	„ XIV.
„ 97.	Walnut chair, covered with brocade. Early 18th Century - - -	„ XV.

PREFATORY NOTE.

The grateful thanks of the Board are due to the Earl of Dalkeith for his generosity in lending to the Museum such a representative collection of English 17th century art. The exhibition will afford to the public a splendid opportunity of appreciating the taste of a cultivated and powerful nobleman in the time of William and Mary. The tapestries, after Mantegna, kindly lent by the Duke of Buccleuch, add greatly to the interest of the exhibition.

CECIL SMITH.

Victoria and Albert Museum,
February, 1914.

NOTE.

In the preparation, necessarily hasty, of this guide, I have had the assistance of Mr. A. D. H. Smith and Mr. F. F. L. Birrell. Mr. A. Van de Put is responsible for the heraldry. Mr. O. Brackett has kindly looked through the descriptions of the furniture.

A. F. K.

BOUGHTON HOUSE.

Boughton in Northamptonshire was merged into the possessions of the Dukes of Buccleuch by the marriage, in 1767, of Henry, the 3rd Duke, with Elizabeth, daughter and eventual heiress of George, Duke of Montagu.

In the year 1528 Boughton was purchased by Sir Edward Montagu, Speaker of the House of Commons, and afterwards Lord Chief Justice of England. He died in 1556. His grandson Edward was created Baron Montagu of Boughton, dying in 1644. Lord Montagu's grandson Ralph, who succeeded to the title in 1681, held, among other offices, that of Master of the Great Wardrobe.* He was created Earl of Montagu by King William III. in 1689, and continued in Royal favour under Queen Anne, who conferred on him the dignity of Duke of Montagu in 1705. He died three years later.

Ralph, Duke of Montagu, who enlarged Boughton House,† perhaps acquired his taste for building from the day in 1669 when, as Ambassador Extraordinary to Louis XIV., he entered into Paris in a manner "so magnificent that it has scarce ever since been equalled." Boughton was rebuilt in the French style with the highly formal gardens in corresponding style without. How he furnished his house within is perhaps best illustrated by the present exhibition, most of the works of art here shown having been made in his time.

Elizabeth, wife of the 3rd Duke of Buccleuch, was his grand-daughter.

---

* In this capacity his signature was appended in 1699 to "Nine estimates for furniture, upholstery, etc., of various apartments, and the Chapel of Hampton Court Palace"; this MS. is now in the Library of the Museum.

† He also built Montagu House, Bloomsbury, which became the first home of the British Museum.

I.—TAPESTRIES.

The tapestry works at Mortlake were established in the reign of James I., a representation having been made to that monarch, that the tapestry factory started not long before in Paris, under the patronage of King Henry IV., had met with success. A similar scheme for a royal factory in England, with workshops at Mortlake, was formed, and in 1619 was put into effect. The tapestries first produced at this factory, chiefly royal orders, were technically the finest tapestries that have come down to us from that time. The Gobelins factory, with its extraordinary technical achievement, did not come into existence for another 40 years. The Mortlake venture prospered, and continued to do so under James's successor, Charles I. It declined to some extent during the Commonwealth, but great efforts were made to revive its old prosperity under the Restoration of the monarchy. These were not crowned with lasting success.

In 1667 the factory was withdrawn from the direct patronage of the King, and passed into the hands of Lord Craven. Seven years later it was acquired by the Montagus, and most of the tapestries in this exhibition belong to the period between 1674 and the final cessation of work at Mortlake in 1703.

During this time the English tapestries were eclipsed by the work of the Gobelins factory, and their less minute technique is clearly exemplified in the present exhibition. The tapestries themselves are, however, by no means without charm, and the decorative quality and whimsical fancy of the sets of "Naked Boys" in the exhibition will be easily recognised and appreciated.

During the last struggling period of its existence, weavers trained at Mortlake left it to found factories elsewhere, chiefly in and around London. Looms were thus started in Lambeth, Hatton Garden, and Soho. The mark adopted by the Mortlake factory had been a red cross on a white shield, and the occurrence of the dagger on this shield, transforming it into the arms of the City of London, suggests that some of the tapestries in the exhibition were not actually woven at Mortlake.

A.—THE "ACTS OF THE APOSTLES."

The cartoons of the Acts of the Apostles are the most famous of all designs made for reproduction in tapestry. They owe their origin to the plans of Pope Leo X. (1513–1521) for the completion of the Sistine Chapel of the Vatican. The commission was given to Raphael, who, with the aid of his pupils, had the cartoons finished by 1516. They were then sent to Brussels, where the execution of the tapestries was entrusted to the master weaver Peter van Aelst, who was assisted by the advice of the painter Bernard van Orley in the interpretation of the cartoons. The tapestries were completed and hung in the Sistine Chapel by the year 1520. They did not remain there permanently undisturbed, but, after many vicissitudes, were at last restored to the Vatican, and are now hung in the Galleria degli Arazzi. The designs served many times subsequently as models for sets of tapestries woven at Brussels. Seven of these cartoons remained there for upwards of a century, when they were bought by King Charles I.* on the advice of Rubens, and became the most popular of all the designs woven at Mortlake; many series are still to be found in this country. Portions of two sets are preserved at Boughton House. One of the two sets consists of five pieces, which are all included in this exhibition. The three other pieces from the second set are shown to complete the series of eight. The eighth panel, "The Death of Sapphira," has been ingeniously devised by borrowing parts of the other cartoons. This subject is also found elsewhere in England, and is probably peculiar to the sets woven in this country.

The three missing cartoons of Raphael illustrated the Stoning of Saint Stephen, the Conversion of Saint Paul, and Saint Paul in Prison at Philippi.

The sets woven in England had varying borders, one being especially designed by Van Dyck, but this border is not reproduced in either of these sets, the border of the later set having at the two sides a column entwined by a vine-stem, at the

* These cartoons have been exhibited in this Museum since 1865, on loan from H.M. the King.

foot of which a cupid is eating a bunch of grapes; in the upper and lower border are swags of fruit. The borders of the earlier set are architectural, with terminal figures wreathed in fruit, and masks beneath. In the middle of the bottom border is a cartouche, which sometimes contains the words Acta Apost(olorum) followed by the number of the chapter. In the top border are swags of fruit, with the arms of the Earl of Pembroke* in the middle. Some of the tapestries have the mark of the red cross on a white shield, and monograms formed of the letters SP (?) and CF. (possibly Francis Crane.)

1. The Death of Ananias. Acts V., 1–11.—Ananias dies by divine judgment, because, having sold his property and brought part of the price to St. Peter, he lied in pretending it was the whole. St. Peter is the central figure of a group of Apostles, who stand in the middle distance, on a small stage. He wears a blue robe over which is thrown a yellow cloak. In the foreground (on spectator's left) is Ananias in his last agony.

2. Elymas the Sorcerer struck with blindness. Acts XIII., 11.—St. Paul preaches at Paphos, in Cyprus, before the Roman proconsul, Sergius Paulus, but is opposed by a Jewish sorcerer, Elymas. As a punishment, Elymas is miraculously struck with blindness. Sergius Paulus is seated in the centre with two lictors holding *fasces* (bundles of rods with an axe in the middle) on his left hand. The translation of the inscription beneath him runs as follows:—

> "L. Sergius Paulus Proconsul of Asia embraces
> the Christian Faith at the preaching of Saul."

---

* Quarterly of six: Herbert, Parr, Ros of Kendal, FitzHugh, Marmion and St. Quentin with Vere in pretence; within the Order of the Garter and ensigned by an earl's coronet.

Arms of Philip Herbert, born about 1584, created earl of Montgomery 1605, elected Knight of the Garter, 1608 (April), who married, in 1604, Lady Susan Vere (d. 1628–9), third and youngest daughter of Edward (d. 1604) earl of Oxford (by his first wife Anne Cecil), and coheir of her father after the death in 1625 of Henry, earl of Oxford, half-brother of the countess of Montgomery. The earl of Montgomery succeeded his elder brother in the earldom of Pembroke in 1630 (April 10th), and married secondly in the same year Anne Clifford, countess of Dorset, daughter and heir of George third earl of Cumberland (d. 1605); he died in 1649–50.

St. Paul (on the spectator's right) is denouncing the sorcerer with outstretched arm. Elymas (on spectator's left) gropes for the light with both hands.

3. Peter and John healing the Lame Man at the Beautiful Gate of the Temple. Acts III., 1–11.—The lame man is seated beside a pillar, in the right of the picture. St. Peter, a bearded figure, raises him with his hand. St. John, long-haired and beardless, stands beside them. To the left, a group of figures, among whom is another cripple, gaze intently on the scene. Plate I.

4. The Miraculous Draught of Fishes. Luke V., 1–11.—The miraculous draught takes places on the Lake of Galilee. Christ (on spectator's right) is seated in a boat full of fish; St. Peter and another Apostle (probably St. Andrew) are worshipping him; the kneeling figure is St. Peter—"depart from me, for I am a sinful man, O Lord" (Luke V., 8). In the boat behind are two Apostles, most probably SS. James and John, the sons of Zebedee, with their father; the two former are drawing in a net; in the foreground stand three cranes on the shore. Plate II.

5. Paul preaching at Athens. Acts XVII., 22–32.—St. Paul's sermon on the Areopagus, or "Hill of Mars" at Athens, is given in response to the invitation of certain Stoic and Epicurean philosophers. He preaches on the subject of "The Unknown God." St. Paul (on spectator's right) stands on the steps of a building, with both hands raised; he is surrounded by an attentive crowd. On the left are a man and a woman, listening intently; they are probably meant for Dionysius the Areopagite and Damaris (v. 34). A small temple stands in the background, with a statue of Mars before the entrance.

6. Christ's Charge to Peter, "Feed my Sheep." John XXI., 15–17.—Christ (on spectator's right) points to a flock of sheep just behind him. St. Peter, holding two keys, kneels before his Lord; at the back stand the other 10 Apostles.

7. The Death of Sapphira (Acts V., 1–11).—This subject is designed as a pendant to the "Death of Ananias"

(*see* p. 10). The apostles stand, in attitudes reminiscent of the first panel, before a classical building surrounded by a colonnade; under the latter Sapphira has fallen, while Ananias is borne out on the left.

8. Paul and Barnabas at Lystra. Acts XIV., 8–18.—SS. Paul and Barnabas, having healed a cripple at Lystra, are about to be sacrificed to by the superstitious inhabitants. These fancy St. Paul to be Mercury, and St. Barnabas, Jupiter. The two missionaries (on spectator's right) issue from a building. St. Paul is in front, with head averted in horror at the impiety. Among the crowd (on the left) one may see the grateful subject of the miracle, with his hands clasped in adoration; his crutches lie on the ground beside him. A statue of Mercury appears in the background.

B.—THE "FOUR ELEMENTS."

The Cartoons for the Elements were designed by Charles le Brun (1619–90), the celebrated painter and first director of the Gobelins factory, where they were put on the looms in 1664, two years after Louis XIV. had reorganised the works on the advice of Colbert. The set was several times reproduced at Gobelins, and also copied at Beauvais. The subject also appears to have been appreciated in England. Besides the set here exhibited, two pieces of another set are known, bearing the arms of Lord Tankerville with the words "John Vandrebanc fecit in Great Queen Street" worked into the selvedge. The tapestry weaver, whose name is mentioned on these two pieces, was yeoman arras-maker in the reigns of William III. and Queen Anne. The examples from Boughton shown here form a complete set of four and were, quite probably, woven by John Vandrebanc, whose factory was in Soho, whither a number of weavers migrated about the time of the closing of the Mortlake works.

17. Earth.—A formal landscape with Ceres and Cybele in a chariot. Cybele wears her mural crown and at Ceres' feet is a sheaf of corn and a basket of fruit. Ceres carries a shield with the monogram of Ralph, Earl of Montagu, ensigned by

a coronet. In the background is a river with trees and fountains; in the foreground, two lions, a bear, a camel, a goat and other animals.

The borders, which are incomplete, symbolise the fruits of the earth. In the four corners are medallions, showing a lion, a shepherd's spud, a sun-flower, and a tree. In the middle of the two side borders are panels, one showing a village and cornfields, the other the outside of a house with figures conversing. In the middle of the upper border are the arms of the Earl of Montagu.

19. Fire.—A landscape with hills and fields. In the sky appear Jupiter, with his eagle and lightning, holding a shield showing the monogram of Ralph, Earl of Montagu, ensigned by a coronet, and Venus with her doves. Cupid appears between them. In the foreground on the left is Vulcan with his assistants at his forge; then is shown a cannon, two cupids with their bows, a set of armour, and two figures engaged in knife-grinding. In the top left-hand corner and at the bottom in the middle are trophies of arms. The borders are missing.

20. Water.—The scene shows Neptune with his trident, and Amphitrite, who holds a shield showing the monogram of Ralph, Earl of Montagu, ensigned by a coronet, riding in a chair drawn by sea-horses and surrounded by Tritons and Sea-monsters. In the background on the left is a ship and a headland with trees and shells. On the right is a precipice and another tree.

The borders are chiefly of shells, corals, tridents and paddles. In each corner is a medallion enclosing seascapes, a dolphin and a garden. In the middle of the side borders are two small panels of ships. In the middle of the lower border is a panel showing a seascape with a hill and a tree. In the middle of the upper border are the arms of the Earl of Montagu.

22. Air.—A sylvan landscape with two goddesses riding on a cloud; one is Juno; the other (Victory?) holds a shield containing the monogram of Ralph, Earl of Montagu, ensigned by a coronet. To the left is Zephyrus represented as a

winged boy with inflated cheeks and rain drops falling from his hand.

The borders consist of wind instruments—horns, trumpets, &c. In each corner is a medallion, containing an eagle in flight, a beehive, a rainbow, and a tree with a bird.

In the middle of the lower border is a panel containing hills and a pond with swans. In the middle of the two side borders are panels with the sun setting behind a pavilion. In the middle of the top border are the arms of Ralph, Earl of Montagu. Plate VI.

C.—CHILDREN PLAYING.

The origin of these subjects, like so many of the tapestries reproduced in England during the 17th century, must be traced to another country and an earlier time. The games of children, who are often represented winged as Amorini, are a frequent theme from quite the early years of the Renaissance. By no artist has a more frequent and more successful use of this theme been made than by Donatello and the winged boys clambering among the fruit garlands in Mantegna's Eremitani frescoes at Padua probably derive their inspiration from Donatello's work in that city. The subject is familiar to students of Raphael and his school in the following century. A set of tapestries, bearing the arms of Gonzaga of Mantua, were woven in the early years of the 16th century most probably at Ferrara, the subjects being the frolics of winged boys amid vines and fruit trees. Some of these a generation ago were in the possession of Baron de Worms; another with the same coat of arms is at Compton Wynyates, and a similar panel, perhaps slightly later in date, is in the Salting Collection in this Museum. Such subjects were also produced under Italian inspiration by the Brussels looms, and a number of sets in English mansions witness the popularity of the "Naked Boys" among English patrons of the 17th century. Besides the two sets at Boughton shown in part in this exhibition, there are sets at Hardwick, Haddon Hall, Ham House, and elsewhere—woven, at any rate for the most part, by English tapestry-weavers. A set at Holyrood dates from the 17th century.

The two sets of these "Playing Boys" are marked by a difference of border. Some of the tapestries bear the mark of a red cross on a white shield.

The first set, which has a border of flowers, blue ribbons and volutes, consists of five pieces.

The second set is distinguished by a border of spotted snakes, twining round rods and holding each other by the tail. This set is represented by two tapestries.

9. A landscape with vines and a group of boys emptying grapes into a wine press. Others climb a trellis to gather grapes, while others again are engaged in sport. In the middle a boy grasps a greyhound round the neck. Plate III.

10. An architectural landscape with arbours and balustrade. In the foreground are two fruit trees round which boys clamber to gather the fruit. Other boys are engaged at leapfrog and other games.

11. A hilly landscape with a mansion and a formal garden. In the foreground is a fruit tree with boys gathering the fruit. Below, a boy is bowling a hoop.

12. A landscape with a château and formal garden with fountains. In the foreground on the left is a fountain surmounted by a figure of Mercury with a pavilion behind. Boys and fauns engage in a mock triumph. One carries a flaming standard; two others support a boy holding a cup and riding on a goat. Others again play musical instruments. Plate IV.

13. A landscape with castles and sheets of water. In the foreground are two fruit trees round which boys clamber to gather the fruit. Other boys blow bubbles and play games.

18. A landscape with hills and a village. In the foreground are five trees round which vines are growing. Boys climb to gather grapes, while two below play with a goat.

21. An architectural landscape, thickly wooded. In the foreground on the left is a fountain round which boys are playing. On the right a boy is lying on the ground, with

another squeezing a bunch of grapes over him and a third pouring water from a ewer.

D.—TAPESTRIES AFTER "THE TRIUMPH OF JULIUS CÆSAR," BY MANTEGNA.

(Lent by the Duke of Buccleuch.)

Mantegna's Cartoons of the "Triumph of Julius Cæsar" were probably begun before 1484, the year in which the young Giovanni Francesco Gonzaga became Marquis of Mantua. They were finished in 1493 and set up in the Castello di Corte at Mantua. But in 1506 they were moved to the Palazzo di San Sebastiano. Here they remained till shortly before 1627, in which year one Daniel Nys bought large numbers of works of art from the Duke of Mantua for Charles I. Nys was at first unable to obtain the Mantegnas, but after being assured that his purchases lost half their value without them, succeeded in buying them along with many other works of art from the Mantuan Collection for £11,500. It was now King Charles's turn to feel doubtful about the bargain, but eventually he agreed to pay the price, and in 1629 they were taken to Hampton Court. They were not sold at the dispersal of the King's Collection in 1649 but continued to decorate the walls of Hampton Court. In 1670 the question of the copying of them in tapestry was being discussed, when Sir Sackville Crowe, the Director of Mortlake, writes to the Countess of Rutland on May the 7th, "The latter, of Cæsar's Triumphs, are by the best master, Montagnio, new drawne of the originails and noe hangings yett made by them, only a sute for the King, the first now on the loomes."

The Cartoons may still be seen at Hampton Court, although much of the original brushwork has been obliterated by repainting at the hands of Laguerre, in the reign of William III.

Nowhere else has Mantegna's passionate love of antiquity been so splendidly expressed. The classical spirit seems revived again. The Cartoons designed by Mantegna are nine in number, and give the whole course of Julius Cæsar's Triumphal Procession in great detail and profusion. The

tapestries from Bowhill reproduce parts only of the nine cartoons, and they do not correspond exactly to any three cartoons, but the tapestries have been made compositely. A border has been added, consisting of trophies of armour, helmets, breastplates, pikes, maces, &c., with double eagles in the four corners, and in the middle of the top border.

14. Musicians and Trophy-Bearers.—The musicians in front are followed by bearers of trophies. Next comes a group carrying vessels, the spoils of Cæsar's wars; and, in the rear, is represented a youth with a bull garlanded for sacrifice, followed by trumpeters. Attached to two of the trumpets are ribbons bearing the inscriptions, "S.P.Q.R. Julius Caesar P.M." and "S.P.Q.R. Julio Caesari D.P.P.P." The Colosseum appears on a hill in the background surrounded by ruins.

This tapestry agrees, generally, with Cartoons 4 and 8. Cartoon 8 has a few figures in front of the boy playing a tambourine, who heads the procession represented in this tapestry. Plate V.

15. Trophy-bearers.—In front are elephant riders, followed by men carrying vessels, the spoils of Cæsar's wars, and others who bear weapons and armour as trophies. In the background is seen a column surmounted by the equestrian statue of an emperor—either Trajan or Antoninus.

This tapestry agrees with Cartoon 6 and part of Cartoon 5.

16. Cæsar on his Car of Triumph.—Cæsar rides past a triumphal arch crowned with trophies of armour and sculpture. The winged figure of Fame, holding a garland, stands behind him on the car. From the side of the car hangs a panel depicting three deities: Neptune, the God of the Sea; Mars, the God of War; and Ceres, the Goddess of Plenty. From a spear held by a youth in front of the car is suspended a garland enclosing the famous motto of Julius Cæsar, "Veni, vidi, vici" (= I came, I saw, I conquered).

Attached to a trumpet blown by one of the group in the rear is a ribbon bearing the inscription, "Cæsar P.M." (= "Pontifex Maximus").

This tapestry agrees with Cartoon 9, for the most part. The group in the rear, however, is practically identical with the group in No. 14 (Cartoon 4), on the spectator's right.

E.—TAPESTRY TABLE-COVERS.

23 and 24.—In the centre of each, on a dull green ground, are the arms of Ralph, Earl of Montagu, with the monogram R.M. in each corner; the broad border is filled with eagles, griffins, leafy stems and wreaths of flowers on a shaded mauve ground. In the middle of each side is a shield of arms.

The heraldic bearings on these two covers are as follows:—

In the centre are the arms quarterly of Montagu and Monthermer, supported by two griffins or, winged sable. Above a fanciful coronet of roses is the crest, a griffin's head and neck or, beak and wings sable, and over the latter an earl's coronet.

Two coats of arms with supporters, in the borders above and below exemplify his marriage to Elizabeth Wriothesley (d. 1690), daughter and co-heir of Thomas, Earl of Southampton, and widow of Joceline Percy, Earl of Northumberland; Montagu quartering Monthermer and impaling Wriothesley, Dunstaville, Lewsell, and Drayton quarterly.

In the border, upon either side, are shields exemplifying the Earl of Montagu's parents, Edward, Lord Montagu (d. 1683), who married in 1633 Anne, daughter of Sir Ralph Winwood of Ditton (d. 1617) and his wife Elizabeth (d. 1643), daughter and co-heir of Nicholas Ball of Totnes; Montagu quartering Monthermer, impaling quarterly, 1–4, Winwood, 2 (Argent three fleur-de-lys sable), 3, Ball.

Mark in the selvedge, a red cross on a white shield. Made between 1689 and 1705. Frontispiece.

II.—CARPETS.

A very remarkable collection of Oriental carpets was brought together at Boughton. These were probably acquired for the most part by Ralph, 1st Duke of Montagu.

There is evidence, in one instance at least, of carpets having been made in the East to the order of the family. Three of the carpets here shown, fine examples of Asia Minor weaving, have a shield in the middle of each border bearing the arms of Montagu, following a fashion exemplified in other instances, when a representation of the heraldic bearings of the family was sent to the East to be worked into the design of the carpet ordered.*

A number of Persian carpets are also exhibited. Among them the carpet showing figure subjects in the middle and dragons and phœnixes in the border belongs to a rare type. Less unusual, perhaps, though more costly, are the fine rugs in silk, gold and silver, belonging to a class once designated as Polish, though it is now clearly established that these richest of all carpets were woven in Persia, having been most probably intended as gifts from the Shah to foreign States. Examples may still be seen in the Treasury of St. Mark's, Venice, and in the royal palaces of Stockholm and Copenhagen. A fine example is in the Salting Collection, and others are among the carpets exhibited in the West Court.

25. **Woollen pile carpet**; pattern of palmettes, Chinese cloud forms and floral stems in colours on a red ground: the border is filled with palmettes and flowers on a deep greenish-blue ground. Persian. Possibly made in India. Early 17th century.

26. **Woollen pile carpet**; pattern of palmettes, Chinese cloud forms and floral stems in colours on a red ground: the border is filled with palmettes and flowers on a deep greenish-blue ground. Persian. Possibly made in India. Early 17th century.

27. **Woollen pile carpet**; pattern of bold leafy stems, uniting to form compartments, which enclose palmettes and various floral forms in colours on a red ground: floral border with palmettes on a dark blue ground (incomplete). Persian; late 16th or early 17th century.

28. **Woollen pile carpet** with a bold pattern of conventional floral stems and cloud forms; mostly in yellow, blue,

* *See* the carpet in the Museum with the arms of Apsley and Elms.

and green on a red ground: a narrow inner border with a counterchanged cresting in pale blue and yellow; a second broad border with a repeating leaf-and-flower pattern in colours on a dark green ground; a narrow outer border with a pattern of leaf ornament on a red ground. Persian; 17th century.

29. **Woollen pile carpet** of shaped panels in various colours, arranged in rows; some of these contain figure subjects as follows:—A falconer on horseback; a standing figure giving drink to another; three seated figures, one of whom gives drink to another, while a third plays a tambourine; the remaining panels contain phœnixes, peacocks, and floral stems. The red background is covered with lions, tigers, leopards, stags, goats, and other animals, amid blossoming trees. The broad border has yellow panels of dragons, and phœnixes alternating with pairs of intertwining dragons on a dark blue ground, covered with animals and flowers. A narrow outer border has lions' masks and stems developing into animals' heads.

The Chinese influence is very strong in this carpet. Persian; 17th century. Plate VII.

30. **Woollen pile carpet** with pattern of deep blue shaped panels, arranged in rows and containing arabesques principally in yellow on a red ground covered with floral stems: floral border on a black ground with a shield bearing the arms of Montagu impaling Haring-ton in the middle of each side. Asia Minor; date, 1584 (*see* No. 31).

31. **Woollen pile carpet** with pattern of deep blue shaped panels, arranged in rows and containing arabesques principally in yellow on a red ground covered with floral stems: floral border on a black ground with a shield bearing a shield of arms in the middle of each side: Argent three lozenges conjoined in fesse gules (Montagu), impaling sable a fret argent (Harington). Sir Edward Montagu, of Boughton (d. 1602), married

Elizabeth, daughter of Sir James Harington, of Exton, kt.; she died in 1618. Their son, Edward, was created Lord Montagu of Boughton in 1621, and their great-grandson, Ralph (son of Edward Montagu, second lord), became Earl (1689), and Duke of Montagu (1705). Asia Minor; dated 1584.

32. **Woollen pile carpet**; pattern of arabesques in yellow and blue on a red ground: the border has red shaped panels on a green ground. Asia Minor; 17th century.

33. **Woollen pile carpet** of dark blue lozenges enclosing arabesques in colours, on a red ground covered with floral stems: a conventional border on a pale blue ground. Asia Minor; 17th century.

34. **Woollen pile rug** with pattern of arabesques chiefly in yellow on a bluish-green ground; border of floral forms in colours on a salmon-pink ground. Asia Minor; 17th century.

35. **Woollen pile carpet**; pattern of leafy fronds, palmettes, and stems, surrounding a small central panel in colours on a red ground: border of palmettes and flowers on a dark blue ground. Persian; early 17th century.

36. **Woollen pile carpet** with pattern of deep blue shaped panels, arranged in rows and containing arabesques principally in yellow on a red ground covered with floral stems: floral border on a black ground with a shield bearing the arms of Montagu in the middle of each side. Asia Minor; date, 1584 (*see* No. 31).

Plate VIII.

37. **Woollen pile rug** with close floral and geometrical pattern in colours on a black ground: the four spandrels filled with floral stems on a blue ground; border of large floral stems on a black ground. Asia Minor; early 18th century.

38. **Woollen pile prayer mat** in the form of a niche with two pillars and a hanging lamp, which has taken the form of an inverted ewer, on a red ground: spandrels filled with stems on a blue ground; the principal

border contains palmettes and floral forms on a yellowish-green ground. Asia Minor (Giordes); late 17th or 18th century.

39. **Pile rug** in silk, silver and gold: pattern of arabesques, palmettes, and flowering stems in various colours on a ground of gold and silver thread; border of arabesques and stems on a silver ground. Persian; about 1600.

40. **Pile carpet** woven in silk, gold and silver; pattern of bands forming shaped panels, which enclose arabesques in various colours on grounds of gold and silver thread: the border is filled with arabesques and leafy ornaments chiefly on a pale blue ground. Persian; about 1600. Plate IX.

41. **Pile carpet** in wool and gold and silver thread; pattern of arabesques, Chinese cloud-forms and floral stems in colours on a deep red ground: floral border with palmettes on a dark greenish-blue ground; the palmettes are woven partly in gold and silver thread. Persian; 16th or 17th century. Plate X.

III.—EMBROIDERY.

There are a few specimens of embroidery from Boughton House exhibited along with the other objects.

42. **Cover** of quilted green silk with a wadded appliqué design in coloured silks showing a monogram E.C.M. (Elizabeth Cavendish Montagu), a ducal coronet, and the supporters of Monck, Duke of Albemarle (a griffin and a lion, holding olive branches). Ralph, Earl of Montagu, married secondly, in 1691, Elizabeth Cavendish, dowager Duchess of Albemarle; the whole surrounded by lions' masks and a floral band: an outer border with a floral pattern. End of the 17th century.

43. **Cover** of cream-white silk damask, with an embroidered pattern, partly couched, in green and mauve silks, now faded; in the centre a vase and flowers; with a similar floral design at the four corners and the sides.

Plate XI.

44. **Curtain** of woollen rep, with an embroidered pattern of stems, bearing vine leaves and grapes, done in coloured silks; the grapes padded. Second half of 17th century. Plate XII.

45. **Curtain** of woollen rep, with an embroidered pattern of stems, bearing vine leaves and grapes, done in coloured silks, the grapes padded. Second half of 17th century.

46. **Canvas hanging** with "flame" embroidery in floss silks of various colours. The padded trimmings are worked in silk. Second half of 17th century.

47. **Band** of cream white silk damask, embroidered with a repeating pattern of floral ornament, partly couched, in green and mauve silks, now faded.

48. **Band** of cream-white silk damask, embroidered with a repeating pattern of floral ornament; partly couched in green and mauve silks, now faded.

IV.—FURNITURE.

The specimens of furniture exhibited with the tapestries and carpets are all from Boughton House, and are either of English workmanship, or of a type not unusual in English houses; the coverings which form so large a part of the interest of some among the number were not necessarily woven in England. Both furniture and coverings have in some cases suffered considerable injury, but the perishable brocades and damasks are evidently in most cases the original coverings, and as such are worthy of examination even in their dilapidated state.

49. **Stool** of carved and gilt wood; covered with "flame" embroidery in floss silks. End of 17th century.

50. **Round stool** of carved and gilt wood, covered with brocade in silk and silver thread, showing a pattern of floral forms and interlaced C's or crescents. Late 17th century.

51. **Stool** of carved walnut; covered with "flame" embroidery in floss silks, and a decorative silk edging. End of 17th century.

52. **Armchair** of walnut, with caned seat and back. Second half of 17th century.

53. **Stool** of carved and gilt wood, covered with velvet, having a large floral pattern in colours on a cream-coloured ground. Late 17th century.

54. **Stool** of carved and gilt wood, covered with velvet, having a large floral pattern in colours on a cream-coloured ground. Late 17th century.

55. **Stool of carved walnut,** covered with brocade, having a floral pattern in silver on a pale blue ground. End of 17th century.

56. **Stool of carved walnut,** covered with pale blue damask embroidered with the monogram C.M. and a coronet in floss silks. End of 17th century.

57. **Cabinet** of oak, the front inlaid with pearl-shell and bone. Dated 1655.

58. **Cabinet of oak,** supported on a base with three baluster legs in front and two behind. Second half of 17th century.

59. **Cabinet** of oak, with panels of floral marquetry in various woods. Probably Flemish. About 1600.

60. **Folding screen,** covered with pale blue silk damask and trimmed with gimp fined down by brass-headed nails. Second half of 17th century.

61. **Armchair** of walnut; the seat and back covered with "flame" embroidery in floss silks and trimmed with a decorative silk edging. End of the 17th century.

62. **Armchair** of walnut; the seat and back covered with brocade showing a rococo design of canopies, trees, vases, and other forms in silver on a cream-white ground. Early 18th century.

63. **Table** with marquetry of various woods and partly gilt; the pattern consisting of flowers, leafy scrolls and birds. Late 17th century.

64. **Winged chair** of walnut, upholstered with brocade, having a floral pattern in silver on a pale blue ground. Late 17th century. Plate XIII.

65. **Table** of wood stained black, and mounted with ormolu, partly in openwork; with the monogram of Ralph, Earl of Montagu. Late 17th century.

66. **Armchair** of walnut; the seat and back covered with red velvet and trimmed with tasselled fringes in dark greenish-brown. Late 17th century.

67. **Chair** of mahogany; the seat and back covered with floral embroidery in coloured wools and silks on canvas. First half of 18th century.

68. **Chair of carved walnut,** the seat and back covered with tooled leather. Early 18th century.

69. **Table of carved and gilt wood;** the top coloured black. The support consists of two dolphins with a large shell between them. Early 18th century.

70. **Chair** of carved walnut, the seat and back covered with tooled leather. Early 18th century.

71. **Chair** of mahogany; the seat and back covered with floral embroidery in coloured wools and silks on canvas. First half of 18th century. Plate XIV.

72. **Pole screen of wood,** now painted black. The screen is covered with red velvet. 18th century.

73. **Table** with marquetry of various woods and partly gilt; the pattern consisting of flowers, leafy scrolls and birds. Late 17th century.

74. **Armchair** of carved wood, now painted black; the seat and back covered with red silk damask, showing a floral pattern. Second half of 17th century.

75. **Table of gilt wood,** with the monogram of Ralph, Earl of Montagu, surmounted by a coronet and surrounded by scrolls, in gesso. End of 17th century.

76. **Armchair** of walnut, with cane seat. Second half of 17th century.

77. **Torchère** of wood, partly gilt and partly inlaid with marquetry of various woods. Late 17th century.

78. **Table** with marquetry of walnut and various other woods. In the middle is a large monogram. Late 17th century.

79. **Armchair of carved walnut,** the legs curved and the back semicircular; upholstered with red velvet trimmed with a tasselled fringe in dark greenish-brown. End of 17th century.

80. **Armchair of carved walnut,** the legs curved and the back semicircular; upholstered with red velvet trimmed with a tasselled fringe in dark greenish-brown. End of 17th century.

81. **Table of carved wood,** gilt, with scrolls and a foliated pattern on the top in gesso. About 1700.

82. **Torchère of wood,** partly gilt and partly inlaid with marquetry of various woods. Late 17th century.

83. **Chair** of carved walnut, the seat and back covered with plain leather. Second half of 17th century.

84. **Table** veneered with walnut and inlaid with lines of light wood. Late 17th century.

85. **Chair of carved walnut,** the seat and back covered with plain leather. Second half of 17th century.

86. **Armchair** of walnut, with rounded seat and back, covered with plain leather. End of 17th century.

87. **Chair of walnut,** the seat and back upholstered with floral embroidery in coloured silks and wool on canvas. About 1700.

88. **Chair** of carved wood; the seat covered with tooled leather. Early 18th century.

89. **Gate-legged table,** veneered with walnut. Late 17th century.

90. **Chair** of carved wood; the seat covered with tooled leather. Early 18th century.

91. **Chair of walnut,** the seat and back upholstered with floral embroidery in coloured silks and wool on canvas. About 1700.

92. **Armchair** of walnut; the seat and back covered with red velvet and trimmed with tasselled fringes in dark greenish-brown. Late 17th century.

93. **Table of wood,** stained black and partly gilt. Late 17th century.

94. **Winged chair** of carved wood, now painted black; upholstered with green velvet and trimmed with gimp and tassel fringes. Late 17th century.

95. **Chair** of carved walnut repaired with oak; the seat and back are caned. Second half of 17th century.

96. **Chair of carved oak.** Second half of 17th century.

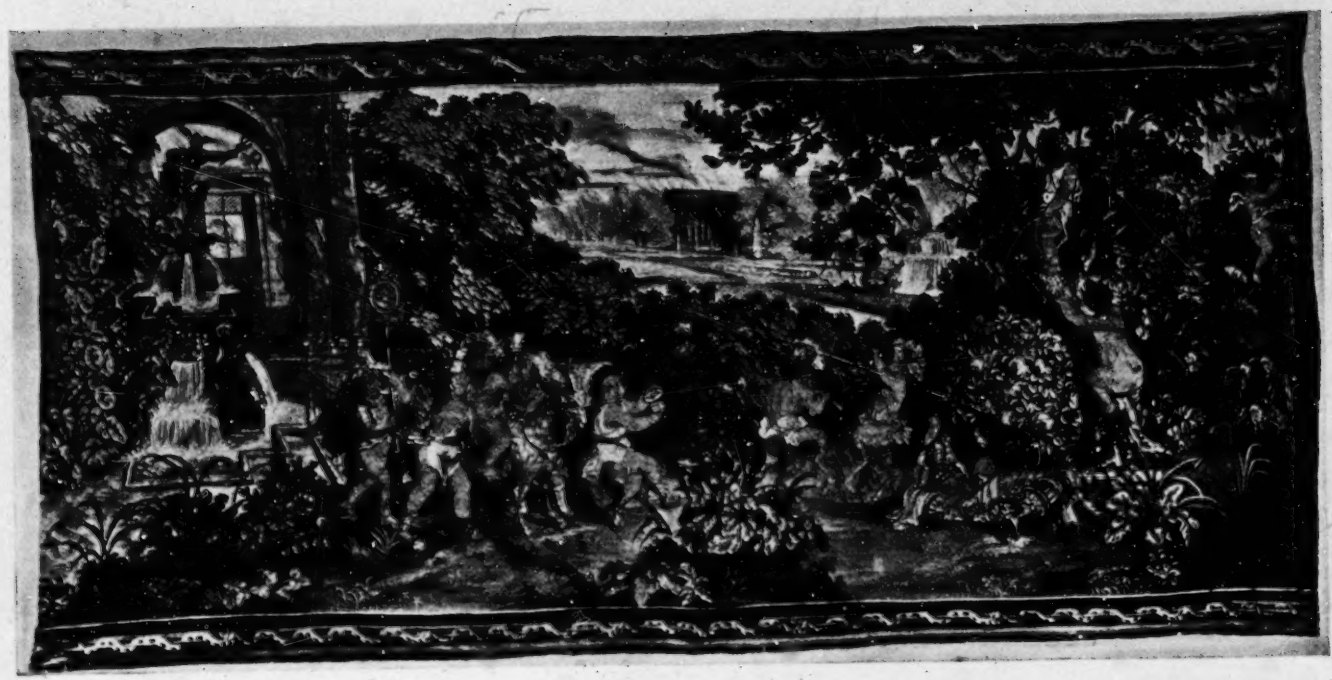
97. **Armchair of walnut,** the seat and back covered with brocade, showing a rococo design of canopies, vases, and other forms in silver on a cream-white ground. Early 18th century. Plate XV.

98. **Armchair** of walnut; the seat and back covered with "flame" embroidery in floss silks and trimmed with a decorative silk edging. End of the 17th century.

No. 3. Peter and John healing the lame man. Tapestry after Raphael.
(*See* page 11.)

No. 4. The Miraculous draught of fishes. Tapestry after Raphael.
(*See* page 11.)

No. 9. Tapestry. Children Playing. Second half of 17th Century.
(*See* page 15.)



No. 12. Tapestry. A mock triumph. Second half of 17th Century.
(*See* page 15.)

No. 14. Musicians and trophy-bearers. Tapestry after Mantegna's "Triumph of Cæsar." Second half of 17th Century. (*See* page 17.)

No. 22. Tapestry. "Air." Late 17th Century. (*See* page 13.)

No. 29. Carpet. Persian; 17th Century.

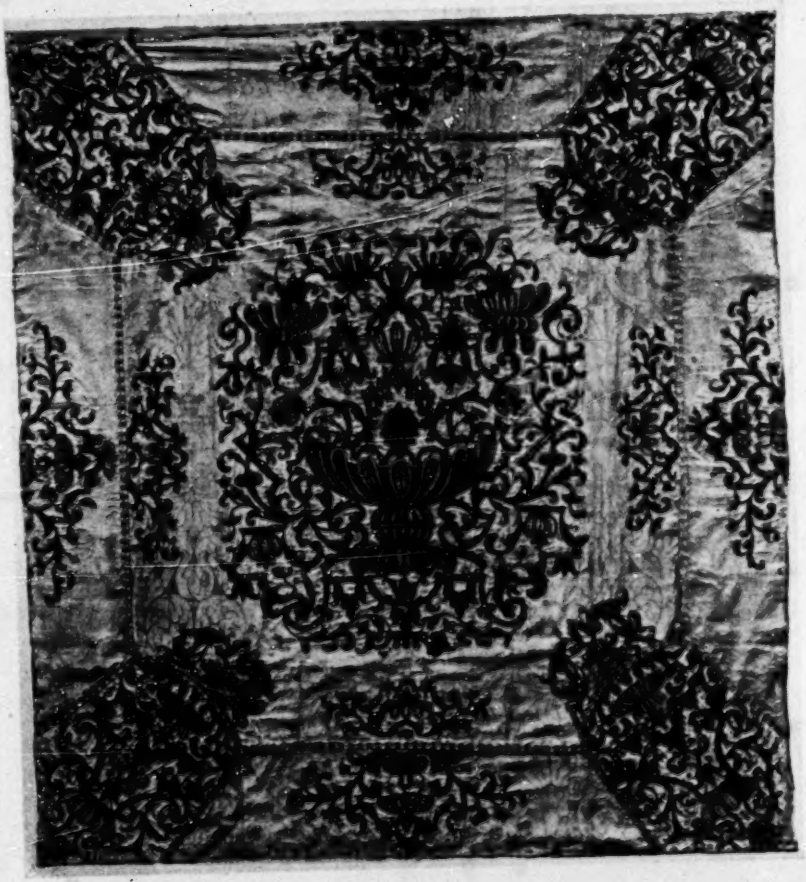
(*See* page 20.)

No. 36. Carpet with the arms of Sir Edward Montagu (d. 1602). Asia Minor; date, 1584.

(*See* page 21.)

No. 40. Carpet woven in silk, gold and silver.
Persian; about 1600.
(*See* page 22.)

No. 41. Carpet woven in wool, gold and silver.
Persian; 16th or 17th Century.
(*See* page 22.)



No. 43. Embroidered silk damask cover.
Late 17th Century.
(*See* page 22.)

No. 44. Embroidered woollen curtain.
Second half of 17th Century.
(*See* page 23.)

No. 64. Walnut chair, covered with brocade.
Late 17th Century.
(*See* page 25.)

No. 71. Mahogany chair covered with floral embroidery.
First half of 18th Century.
(*See* page 25.)

No. 97. Walnut chair covered with brocade.
Early 18th Century.
(*See* page 27.)